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Offenders, of which he subsequently became the superintendent. At a later period, being engaged in a business in which he had many apprentices, he organized them into a body politic for mutual discipline and improvement under his own paternal supervision, on a plan much resembling in its features and its spirit that which has gained such just celebrity in Price's Candle-Factory. He was for many years engaged in the management of the public-school system of New York, and was unweariedly assiduous in offices of delicate kindness toward teachers and pupils. His life was full of usefulness, and his character won universal reverence and affection. Miss Sedgwick has discharged her duty as a biographer faithfully and lovingly, in a style of literary execution worthy the prestige given to the work by her name and her previous writings.

22.—*Brandon: or, A Hundred Years Ago.* By OSMOND TIFFANY.
New York: Stanford and Delisser. 1858. 12mo. pp. 289.

THIS first appearance of Mr. Tiffany in the field of fiction will lead us to watch with no small interest for the second; for the merits of this work are so genuine and great, and its faults so few and superficial, that a very distinguished success is not unlikely to attend his next trial. The heroine of "Brandon" is exquisitely sketched; and though she marries the wrong man, we are told in the Preface that the tradition of precisely such a mis-marriage about a century ago suggested the plot. While the main incidents are thus founded on fact, the novel may not unfitly be termed an historical novel. Eminent Virginians of the day, and leading personages and events in the siege and capture of Quebec, are introduced; Virginian manners and costume are admirably portrayed; and Boston, Newport, and Cambridge, as they then were, are described with great fidelity. In fine, the author has caught the spirit of the times, and the chapter devoted to a Christmas gathering in the "Old Dominion" reads almost like a contemporary chronicle. The sketches of natural scenery also display a high order of graphic talent. The style is characterized by smoothness and euphony. Indeed, it would bear roughening, and gain by the process. The only change that we should want to make would be the striking out, not infrequently, of an epithet which swells the rhythm, but attenuates the thought. For this healthful exercise, however, we should find the chief demand in the earlier part of the volume; when the story begins to glow under the author's hands, his diction becomes more compact and nervous.